

304 pattern with the cactus needles, or bone awl, until beads of blood appear, when the soot-mingled saliva is rubbed into the punctures. After healing, the tattoo marks assume a bluish colour.

302 At dances, lovers' meetings, and other important occasions, men and women paint their faces (figs. 62, 67-70 and 74-76). Face-painting may be done either in red (figs. 67-68 and 74-76) or in black (fig.

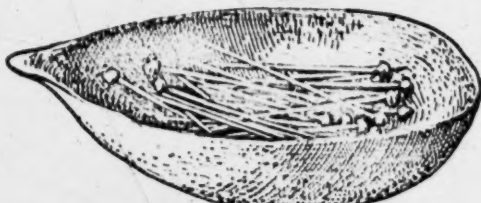


Fig. 77. Small calabash bowl containing cactus spines for tattooing. Choroti, Gran Chaco, Bolivia. $\frac{1}{2}$ s. Kikam. 03. 3. 87.



Fig. 78. Red paint, ready prepared for face-painting. This lump of paint, which is wrapped in a sheath of palm leaf, may possibly have reached the Choroti by barter from the Chiriguano. Choroti, Gran Chaco, Bolivia. $\frac{1}{2}$ s. Kikam. 03. 3. 104.



Fig. 79. Small calabash bowl containing fruits of *Bixa orellana*. From the seeds of these fruits colour is prepared for face-painting. Choroti, Gran Chaco, Bolivia. $\frac{1}{2}$ s. Kikam. 03. 3. 102.



Fig. 80. Miniature bowl of wood, holding colour seeds. The bowl and the seeds have possibly been obtained by the Choroti through barter with the Chiriguano. Choroti, Gran Chaco, Bolivia. $\frac{1}{2}$ s. Kikam. 03. 3. 180.

69), or in both red and black (fig. 70). Painting the face in red is commonest. The black paint consists of soot and saliva, whilst the red colour (fig. 78) is prepared from seeds of *Bixa Orellana* (fig. 79). These seeds are usually obtained by barter from the Chiriguano, and are carefully kept by the Choroti in small calabashes. I have also seen miniature wooden bowls (fig. 80) used as receptacles for these colouring seeds after they have been taken out of the follicle.¹ The soot is usually kept in a

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¹ Owing to a mistake having occurred as to the identity of seeds, in my first treatise on the Choroti I have erroneously stated that the red paint used in face-painting is made from the seeds of *Cassipouira melanocarpa*.

Ornamentation of this kind is found, too, on earthen vessels from (N) Alto Parana¹⁾, the vicinity of Bompland, Misiones in N. Argentina²⁾. KISSENBERTH'S³⁾ discovery of this form of ornamentation on potsherds which he found near the Dominican mission (g) of Conceição do Araguaia is extremely interesting. They are probably relics of the migration of the Tapirapé Indians. These Indians are Guarani and were possibly driven from the coast to their present district owing to the slave raids of the Portuguese.

Occasionally pottery is found in other parts of S. America sporadically with fingerprint ornamentation on the rim of the vessel. Typical finger-print ornamentation, however, is only found in the parts indicated on the map.

A
C
323 The Ashluslay do not paint their pottery before but after burning. This may be due to their not having in their country the colouring materials requisite for painting before burning. I have not got painted pottery from the Choroti.
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For colouring, the (2) Ashluslay use the resin of a tree, «palo santo»⁴⁾. Besides these Indians and other nearly related Chaco tribes, the (7) Toba, (3) Tapiete, (8) Lengua⁵⁾, (12) Mbayá⁶⁾ and (11) Chamacoco⁷⁾, I have only seen the (5) Chané use similar resin for the painting of their pottery, which painting, however, is done before burning. The latter sometimes resin the rim of a vessel after the burning, while it is still warm. There are very considerable areas of S. America where the art of painting pottery has not been understood, and is not understood to-day. In the first place the art was known to the tribes on the Andes (the shaded area on the map) as well as the Guarani tribes and the major-

¹⁾ KUNKE, p. 158, fig. 90.

²⁾ G. M. BACKMAN'S collection.

³⁾ (2), p. 77, fig. 20.

⁴⁾ Bulnesia Sarmienti.

⁵⁾ GRUBB, p. 73.

⁶⁾ COLINI, p. 313.

⁷⁾ K. V. D. STEINEN (4), p. 325.